

# A Poet who Lived in Cuba



By Shomit Sirohi

Cinematography of  
roads, and working  
classes and women in  
montage

Buddhist metaphysics  
and tricks of Morelli  
and the women and  
Ilaan with the political  
people.

The political activists  
were in fact in Soviet  
Union, they were  
working out the  
pamphlet sent by Leon  
Trotsky to the  
underground surrealist  
groups which were then  
talking to secret police

under Stalin. Many days later, covered in Time and Its Curve in a long meditation on the process of Cultural Revolution to our period what was Paris Commune to Trotsky and Lenin's period which then meant also a recent revolution in India and before that CPSU and its utopianism with in fact Cuba, Algeria and of course Mao's China.

We mean fragmentation here, to see the whole monumental work in fact in correct light, that in fact there is a higher Communism in Grundrisse if we wish to really talk and this then is the commencement of French surrealism and its photographic cafes, and department store even Le Corbusier formalisms of a central plaza – I write to

Algeria, in Algiers I am in Paris, I argue. We now then move to the underground militants in Paris, and their work with Franz Biberkopf and Milan Kondrovitch who then travel also to in fact Cuba, where a militant living.

II. Many Perspectives – is this Marxist?

In fact then the women join the run from Soviet

Union, a dashing  
Alexandra Kollontoi  
dressed in a formal skirt  
and French top with in  
fact the clarifying  
prettiness of in fact  
Rosa Luxembourg a  
type of Sharon Stone I  
meant in all the Cubist  
reflections of all the  
works on a long history  
recently reconstructing  
itself with the women  
from America, and India  
with the French and

Spanish, even German  
Communist party ladies.

In fact then again there  
is a crisis Trotsky  
argues on a payphone in  
America in the 1930s, of  
the problem of black  
rights with all the  
Stalinist in fact  
problems of framing in  
glass panes something  
he called a possible way  
of arguing the word  
“framed” running

through his ethical mind.

Now in fact a number of different perspectives – Franz is in fact Biberkopf and is in a motorcycle and running through in fact Algeria and afraid of the crisis in Economics and the process Aldone Rainar and Jamal are getting involved in with legal work being followed daily to help the



German Communist  
Party defeat the Nazis.  
Here Clara Zetkin is in  
fact radical, she appears  
as a nightwatchman and  
is ready to take on the  
Nazis, she defeats them  
again and again in large  
calls for large working  
class - German  
automobile under Ford  
in fact - mass acts and  
this breaks the Nazi  
simplicity of a power  
struggle against the  
liberal parties.

III. Long Meditations in  
Intertwining processes  
of in fact History – how  
History is Lived – Can  
we then Say Science –  
do we mean there is a  
literary interpretation of  
Science – that it is  
closer to Lived  
Consciousness and  
respects the Graceful  
movements of Science

In fact then we argue  
for an intertwined

temporality of in fact  
three formalisms – the  
Grundrisse in Soviet  
Union being applied by  
the CPSU – sometime in  
the 1950s and then its  
back and forth structure  
– like cinema perhaps  
that Trotsky is  
insurrectional in the  
1905 – 1924 period and  
then leaves as covered  
in an arc as I said  
earlier in the novel with  
the process of Paris  
Commune in mind and

then in Algeria for a few days talking to black peasants and working people under French colonial rule.

In fact then three intertwined temporalities also figure in the poet – Ilaan who is also a writer and politician living in the working class sectors of Cuban and Algerian type – with poor black people and talking and

chirping each day about the insurrectional force of Leon Trotsky.

IV. A Long Meandering Comment on Architecture – Lesser Spandrels in Marx's Capital covering in fact the Grundrisse and Lenin in the Hills who was getting ready to charge to Russia and form Soviet Councils – 1917

In fact then heroism is a charge of the heroic, Lenin is working all the years on the prospect of a result in Trotsky - he is speculative and refined but knows he will die, and is tragic - he descends from the hills and forms What is to be Done in April and then in fact howls in a way for you to know the dacoits leave by his mannerism and then in fact he catches a train

and leads into the city  
of Moscow and in fact  
then covered is an April  
Thesis being distributed  
and forming the  
Leninist party in fact  
Lenin means he will  
lead it to insurrection –  
this then is in fact the  
famous Speeches of the  
year and in fact the  
fortuitous encounter  
missed in a way caught  
in a way between  
Trotsky and Lenin on a  
platform and this raises

it to the heights

“Inspiration the working class, please revolt, I ask for axioms and definitions, but not a postulate – we mean revolt.” As the speeches are covered insurrection then is clear – the revolt is at its peak –

Eisenstein films the Strike and captures the realism in a montage – he is clipping this in fast cutting that becomes contemporary cinema



you see with Curation of course, or perception on a linen cloth of poorest material – we witness again what Mao is doing in China all these years. In fact revolution is a wave.

## V. Intertwined Temporalities – Reflections

And so in fact the reflection of a mass of workers, the tain of the

painting captures Paul,  
and Pascal debating  
which then is living  
proof of paintings again  
– from those days of the  
Paris Commune to that  
of Soviet October  
Revolution, in fact a  
moment slept through  
by all in Jugendstil – in  
fact days pass by in the  
winter being felt for  
ecological reasons.

Part II – Fragmentation  
and its Meaning – How

to Fragment the Whole  
History and make it  
Cubist – what do we  
mean by Art in fact –  
Abstract Art and Picasso

So we mean in fact to  
cover the process in  
dialectical spirit – the  
process has at one level  
a fresco, and another  
level montage, and at a  
third level intellectual  
ambition, and even  
Paris, that would be De  
Gaulle history by the

1960s, when French philosophers are reading Hegel in a new way.

Experimentalism abounds – the CPSU is waving into Eastern Europe and victorious in East Germany and East Berlin – a long success of the Communists.

II. Poetry – Now  
Covering the Whole  
Process in poems

In fact then the process was poetic, in fact Leon Trotsky was friends with Lenin – they keep walking and talking, even Aldone and Jamal are talking, and in fact Mao is busy walking – poems abound, women are dressing up in theatre and an actress is naked almost in her bra and panties and acting in Asja's plays there is a lot of

discussion on Ilaan the promiscuity object and the woman's man – a type of vertical and linear actor and in fact missing from conversation at all, busy working in poorer regions including India where he is called a Prophet.

The first Prophet was Trotsky of course, but being criticized for his reflections, he is more

refined he means but too speculative, too in fact avant-gardeist and a wild Blanquist he is being called by Marx on a tain of a painting.

III. The process from 1950 – 1990 – Cuba and Algeria join Angola and CPSU

In fact then revolts, in fact highest revolts and this process is covered in intertwined manners

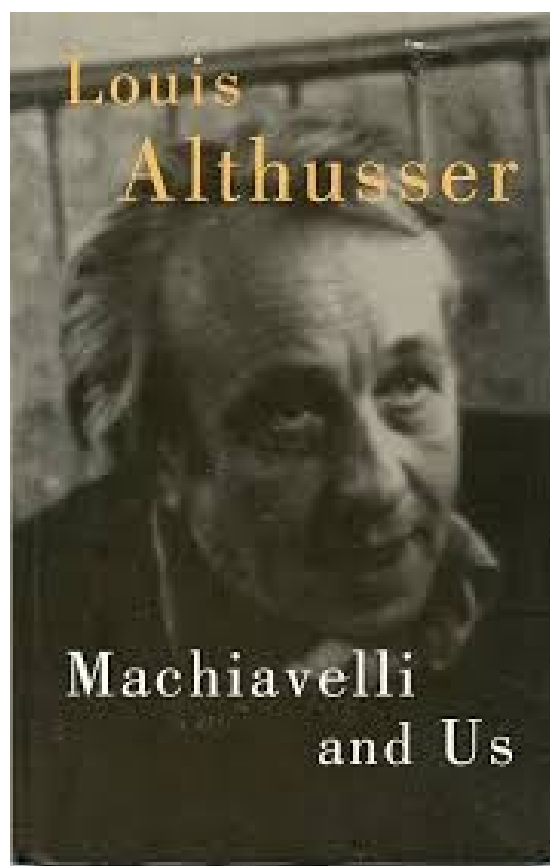
with the brief process of  
music in a Bachchanian  
manner breaking out in  
Paris in Mai, 1968.

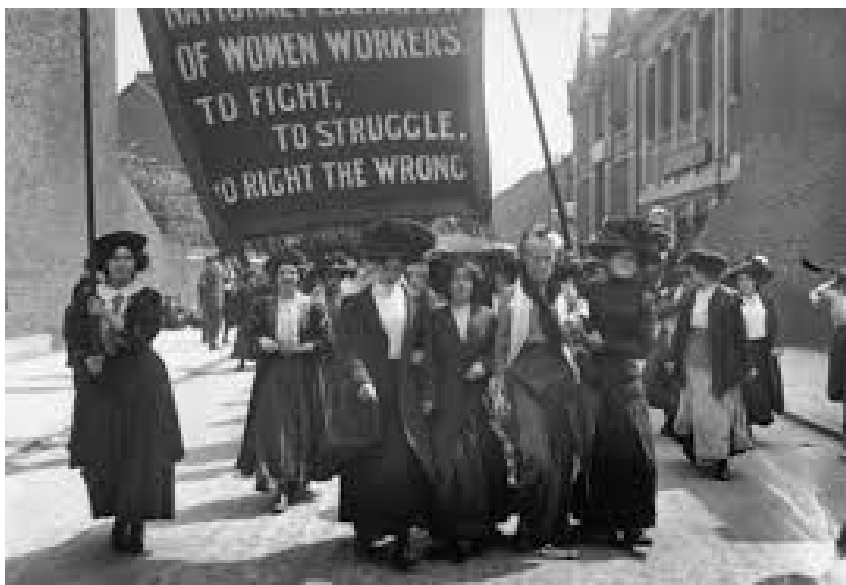
Alain recounts the  
morning with Alenette,  
it was poetic that one  
day it all was an  
uprising – I mean that  
by my philosophy –  
Alain meets Ilaan in  
Algiers and talks about  
the day, and means he  
has found one



philosophy which now  
divides into Two.

Alenette is more  
circumspect, with the  
PCF – it takes a future  
that lasts for a long  
time, forever in fact.  
Weeping in his room, he  
is declaring he is a  
Machiavellean. He  
means cover him in  
music – a photograph to  
guide you –  
photographic montage  
commences –







## Part III In-Aesthetics

And so a long  
meditation on the  
process of the  
intertwined  
temporalities of these  
speeches and marches  
which then were  
militant and poetic days

to contemporary days.  
Ilaan won in India – the  
personal love for women  
as a revolution won. In  
fact that is the image  
montage as it was called  
– of a young woman  
named Natalia joining  
the group of Ilaan and  
Belano and even Borges  
sitting around and  
chirping. It was in fact a  
new period, and  
colourful and even  
financial as they all  
quip.

In fact then images now flow to the process of history – the CPSU public sector is then being covered in this language throughout – I call it Finnegans Wake the whole work – it is complex themes and I will let it expand into a literary syllogism as it was called –

Literary criticism –  
themes – concentric

themes of revolution  
and concentric themes  
of parallelisms – in fact  
Cuban revolution in  
other words and  
contemporary styles – I  
mean it is written in a  
stylish Belanfonte  
nature and is all about  
the process of reflecting  
on my works – I mean to  
cover in fact the whole  
process –

## II. Parts in the Novels

Many novels then parts  
– the part about Ilaan in  
the 19<sup>th</sup> century, the  
Part about him in the  
20<sup>th</sup> and then recent 21<sup>st</sup>  
century – parts about  
women in love – parts  
about Trotsky and  
Lenin, even Mao.

I mean then endless  
love for black rights  
here – I am adding an  
image – do not continue  
reading – it is



speculative – cover this  
as an addendum to all  
the novels –

Film and Theory –  
Works and Drafts

I. Sketching Edits and  
Making Cinema

In a art regime, which I follow as philosophy and archaeology, in French structuralism. It means in fact that one is doing film history, as in fact a historical process commencing with silent films and then curated arts, even montage was curated to understand Eisenstein. Nowadays I produce editing full films, and curating long length feature films. In a sense I direct by

projector which should be available in film halls – the cinematographic argument by Emmanuel Lubeszki argues that it is still film in development but the cinematographic format is followed in the films which are based on avant-gardeism at the moment.

## II. Film, and Film Audiences – How to

Make a Fundacion  
Izquierda project like  
what Godard calls  
intellectual synthesis  
and debates even on  
image-montage and  
image-stories which  
is on different  
mediums - meant to  
be a intellectual art  
and mass art at once

“I have understood my  
own film on India,  
Scenarios, to be in fact  
misunderstood by as in

fact some small footage  
which is about elliptical  
remarks on India,  
Averroesian birds and  
even abstract art and  
philosophers like Slavoj  
Žižek in the foreground  
and a thin version of a  
bearded man in the  
direct background  
which also closes in on  
India as a metaphor  
which is central. He  
means be direct, be  
Hollywood, what is this  
enigmatic referencing –

I mean of course the  
enigma of cinema is its  
metaphorical synthesis  
of an actual drama  
which is intellectual – it  
means montage of  
course. I mean just be  
close to its syntax – it  
argues that a bearded  
man who is a  
philosopher is in India  
and birds fly in the sky  
of Indian conditions of  
recent liberation. I  
mean just that.

I also mean is the man,  
a Prophet like Averroes  
if to make a comment  
on why birds, why fine  
art on birds and India it  
is his life of course.

I mean cinema is about  
the arguments more  
than watching it. In my  
own work – but in both –  
the synthesis of actual  
cinema and curation,  
intellectual engagement  
and praxis at the

moment – like  
Eisenstein himself.”

I mean this then is  
Marxist, and political –  
to in fact curate the  
drafts and projector  
logic even with the full  
film length and that  
boring process is in fact  
also high watching  
happiness as it is called  
by Soviet film makers,  
just the absolute  
process for merging  
mass art, commercial



cinema and mainstream screening with my own Imax- I idea of in fact watching it like it is actually screened in some cooler Hollywood ways. In Imax I mean it is about the process of showing I argue photographic images in a large screen which is part and whole.

### III. Why Cinema?

In fact then one notices fine art, sculpture, cinema and photography, even music and silent cinema in the process of in fact watching films – it is even scriptural to the religions.

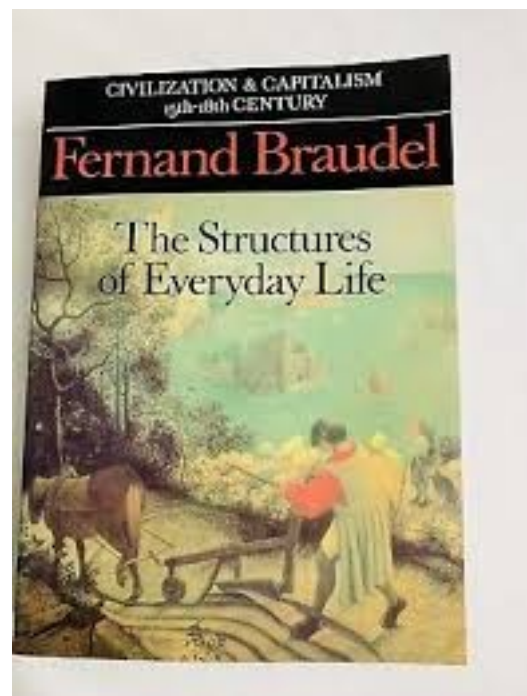
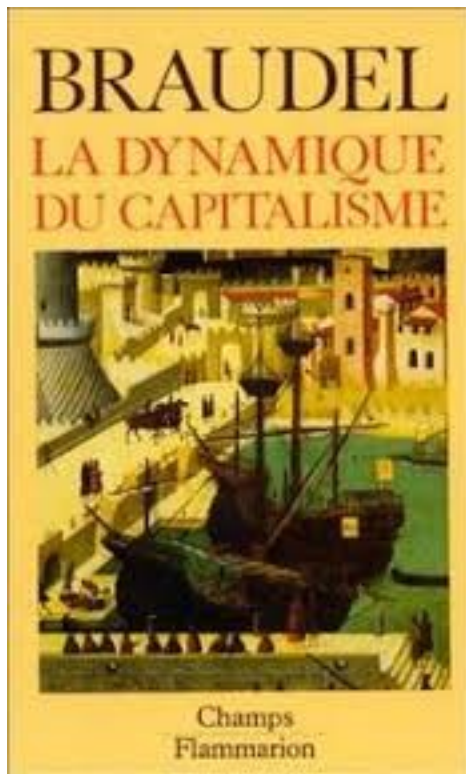
I mean be an artist, and be free to be creative, that is current news on what I call even Andrei Rublev being published – it is called a process of

even spiritual idealism  
and organic idealism in  
the end – to produce a  
mass art which is  
witnessed in fine art.

## Section II

Ferdinand Braudel –  
Commercial Capitalism  
and International  
Structures of  
Financialisation since  
the Long 15<sup>th</sup> Century,  
and a Mediterranean

# which is also Formal Unequal Exchange Histories of Maritime Trade



By Ferdinand Braudel

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Read as

I. Structural Changes,  
sweeping histories of  
even wheels of  
commerce, ship  
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cities

II Dynamics of Trade -  
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metaphor abstract law  
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through the structures  
but is also in fact based

on a long ecological  
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unique country

III Structures of  
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Everyday Life as well

Conclusion – Read this  
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remains a lived

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– a monarchist defeated  
by the French  
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means – is history just  
this lived event or is it  
about structures and  
structures abounding in  
this work – the question  
goes to Health and  
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live in fact as Badiou  
argues in objective  
phenomenology this  
way which means finally  
for Annales school just a



find a happy find called  
a Pythagorean habit in  
French philosophy –  
that all of this was at  
once called Greek  
Trychomanen vessel  
science – that was the  
history of Greek ships  
which compare  
according to Rodney to  
large canoes in the  
underdeveloped world –  
then commences power  
politics and race  
dynamics which are  
though only structural –

are they – we call it the  
need for what  
Wallerstein calls race as  
identity politics – to free  
this history.

## Introduction

Be a painter in the eye –  
and witness all of this as  
cinematic flows and  
developments like  
Terrance Mallick and  
also the films recently

coming out – I mean that. It is not all phenomenological but I mean structural changes – with this small detail I add – free ships in the 18<sup>th</sup> century making it to maritime trade – a period of absolutism in Europe called – Louis V. Which means from absolutism to democratic bourgeois capitalism is finally the formalism and typologies of complex

and myriad  
configurations of modes  
of production which  
form patterns of a world  
market of in fact the  
whole history as  
changes in what is  
actually Marx's  
argument called  
structural capitalism he  
studies as immanent  
mathematical  
presentation.

This is an exercise in  
describing more history  
– Annales thanks you.

# I. Demographic Aspects of the Transformation in the Long History of Maritime Trade

In the long history of  
maritime trade there  
are forms of free ships  
which travel across

what seems like the New World which then is also in fact forms of exchange which develop in diverse points of connection which then mediates the process of shipping, merchant trade and even forms of agrarian populations which then are labouring across the world in what seems like labouring in the structure of forms of latifundia first and then

plantations which then  
house a race factor  
which then is a  
structure in the world  
transformation of labour  
towards these days  
which is still American  
financial hegemony  
developing out of the  
structure of world trade  
in unequal forms of  
exchange which then is  
finally a process of  
international financial  
trade which is the  
historical phases from

Europe to America as a transition which then is also long histories from the Greek process as a limited monetarism which though created a race factor within its structure and has developments into the 15<sup>th</sup> century as a long duree.

I mean capitalism commences in the 15<sup>th</sup> century which then has origins in the Greek



period of simple coinage  
and money which then  
is symbolic values of  
lighter weights and  
heavy weights which  
then is free labour  
which is exploited in  
trade in captives and  
organised labour of a  
race type which then is  
called the formal  
argument of the whole  
process in the departure  
of Europe and then  
American finance from  
the history of

dependencies in the peripheral processes of that marginal trade in Greece which began the whole cycle of developments to Genoa which then becomes British empires and finally shifts to America.

My thesis is that all of this is the history of money, monetarism and trade which becomes financial cycles based on unequal exchange

with the formal empire  
and informal empire as  
the process of British  
and Spanish conquest  
which then is in fact the  
process also of  
Portuguese conquest  
which then produces  
the process of an  
unequal trade which  
formalises then as  
American transitions to  
financial type  
commercial enterprises  
which finally wins its  
independence and also

has an endogamous  
large shift to capitalism  
as international finance  
which merges with the  
transition in the world  
to American trading –  
which then is  
financialisation.

From the margins of  
Greece then to Europe  
in merchant forms to  
finally British empires  
and then an inter-state  
system which disbands  
to American primacy

which is a economic  
confluence of the  
history of American  
financial transactions  
and companies and  
therefore capital which  
is finally international  
financialisation and  
even companies as  
finally multinational  
companies.

## II. Mediterranean and Maritime Importance

In fact all of this is  
maritime trade which  
connects the world in  
forms of trade in fact in  
agriculture and  
labouring histories  
which is also  
Pelopponesian conquest  
in the Greek phase of  
imperialism in fact  
which then leads to the  
long scope changes to  
American in fact  
histories of what  
becomes also

international structures  
and deep structures in  
this process which are  
in fact financial  
institutions like EU and  
World Bank as empirical  
instances with in fact  
actually structures of  
labour and labouring  
and agrarian deep  
structures, even states  
and governments and a  
number of such  
companies and capitals  
all together becoming  
capitalist structures

which are international financial structures – I call all of this the institutional nexuses of deep structures.

My point here is simple connected maritime trade innocence of just trading and perhaps exploitation of race dynamics then becomes Greece which becomes in a long duree the history of formations of



institutions and deep structures and even patterns which are labouring worlds which eventually become a ecological deep structure as well.

I mean the importance of the Mediterranean and coasts. This is the first geographic importance of ecological deep structures which includes the Aegean in Greece.- to give

connected maritime  
trade and later free ship  
trade and commerce on  
agriculture its  
ecological deep  
structure.

III. From agriculture  
to in fact long durees  
of structural  
transformations –  
labour also in  
industrial  
manufacturing which

completes the whole  
picture and adds a  
development of  
financialisation  
around other  
developments of all  
types and company  
types – a complex  
structural change –  
Classifying in my  
formalism

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Maritime Trade	Commerce and Conquest – what is called colonial structures	Financial Trade in financial agreements across the American and European	Deep structures and institutional forms and structures including all struc
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	e whic h is actu ally the proc ess of form atio n of capi talis m and	world with parts of third world and depe ndent count ries espec ially India	tures in fact
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	form s of capi tal in now com pani es and even stru ctur es form ing		
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Race demo grap hics	Exp ansi ons of labo urin g form s incl udin g indu	Race remai ning an identi cal to be libera ted from its histor y	Struc tural chan ges
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	<p>stria l belts and such form s</p>	<p>which is a politi cal phen omen ology of event s.</p>	
<p>Conn ectio ns of</p>	<p>Proc esse s of</p>	<p>Proce sses of</p>	<p>15<sup>th</sup> centu ry as</p>



agrarian labour and mercant capitalism – com merc ial histo ries of Medi	agra rian labo ur and dom inan ce of rura l coun trysi de agri cult ural	labou r – worki ng class and agric ultura l labou r as world -cycle of prote sts	a long dure e with a speci al argu ment from Siroh i, today 's Hege
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terra nean and coast al and dome stic trade in each histo rical form at	form alis ms of all type s of com mod ities and incl udin g vine gar	inclu ding wage- struct ures	l – that one can arc in form s of sketc hes the whol e histo ry as theor
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	and olive s as hist ory whic h is typi cal of all plac es whic h requ		etical exerc ise – one sketc h is Medi terra nean healt h progr ams with Corn el
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	ire com mer cial exch ange med iatio ns toda y		West whic h then sketc hes publi c healt h struc tures as low argu ment
--	--	--	--

			s and other sketc hes of agrar ian domi nanc e of arist ocrac ies whic h turns
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			feudal formalist and many sketches of Absolutist monarchists.
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## Conclusion -

I ask for a painterly image of history - long durees. I mean all of this is a first geographic and ecological structure which develops a historical institutional structure called supra-

individual but also  
concrete deep  
structures and then  
labouring structures  
which unite to form the  
world market and the  
abstract law of value  
which follows  
technology today as  
flying past Latin  
America, Arab and  
perhaps African worlds  
to make connected  
histories of finance in  
mainly America and  
Europe, also Argentina



alot and also developing India. China is also in this picture as developing but more manufacturing and agrarian.

Forms of developments of institutions are then also by this logic – the world of capitalism, commodities and circulation axes and production processes which are the worlds of

investments or financial  
histories which though  
is also labouring  
structures which all  
amounts to  
governments and state  
systems which finally  
means an argument is  
finally also in this whole  
process -

15<sup>th</sup> century to the  
present with a history in  
Graeco-Roman empires

which becomes a long  
duree of financial trade.

I mean promissaries,  
banks and such  
institutions are also in  
the midst of  
transactions – but it all  
runs – in Wallerstein's  
argument for me – as  
international structures  
of financial trade.

# Highest Poverty – Monasteries and Oikonomia



By Giorgio Agamben

## I. Monastic Discipline

The process of a set,  
then is an everyday set,  
then is also a  
determinate set which  
produces a number of  
situations, which is  
structured by capital  
and is also a oikos  
which then means  
oikonomia, and this is  
divine management  
which is an old word for  
oikonomia which plans  
then the house, and  
from the house a plan  
which is then the whole

working of structures  
and is just a pristine  
sense.

## II. Complex Translation

If I translated this work  
which then works  
everyday and is daily  
life – even in the  
government – a  
translation into different  
deals in EU, and even  
World Bank today which  
then is the process of

economics, but also  
then there is the law.

I call this the state and  
law, or capital and  
oikos.

Finale

I.  
Many women walk  
around like sexual  
women in an odyssey  
with Ilaan – many such  
images – in Breton – le  
persone este libertadi,

and this means in some language, we are free. And we are having sex – and life becomes personal – but politics has won – so we are free and happiness abound. I call this sublime – the history of fragmentation again in our lives covered in Torahnic manners.

## II. Formalism and Style



And so in fact the fragmentation is once called formalism and style a number of aesthetic regimes as it was known to be called history.

Art Regimes – What is History – can there be an Art Regime?

Introduction  
By T.J. Clarke

In fact abstract art, is about modernism – that we can be modernist – and it is to denounce average ideas, and promote mass lines after mass lines and check the artistic superstructure which then is a sequence in fact – like imagine a theatre director running Czech republic – such things are in fact flows and even financial flows

will adapt to eventually  
a new style called mass  
line.

Art offers another  
position or skew to the  
whole process, if it can  
totalize.

## I. Art – Rousseau

In fact the artistic  
sensibility of Rousseau is  
about artistic life being  
followed, and the

general will to promote democratic rule. And this then is artistic regimes. The process of Ranciere is arguing, that in fact the democratic order of a public type then is also in fact responsible for a democratic ensemble of artistic lives – that in fact we can even produce the work of art, as a regime which then governs life in the direction of the part and

totalization of a process called politics.

II. Cornel West – a Art Regime, does it exist and can it be history at all?

In fact most people opt for economics, and not politics, but can politics from Mao onwards be called economics, by political means, that we can argue also for

aesthetics as a process  
of politics? By art I  
mean politics such  
thing, what do you say,  
Cornel, my black friend,  
sounding Ranciere here  
–

In black power in fact  
we imagine the process  
as creative, even  
innovative, there is also  
room for curation of  
lives, and finally artistic  
subjectivity which is so  
black, love the artistic

conception of a politics  
– I imagine Sirohi  
running the city in a  
curated Chinese mass  
line and student line –  
he even manages that  
as art.

III. Politics and Art –  
the Art Regime then  
for Communists not  
to be so Confounded  
by Art and Politics  
being correct in fact  
and afterall. From

Mao to Cultural  
Revolution – what is  
running the Rousseau  
of Art politics as he is  
called in fact.

In fact then one is  
deceived Rousseau  
argues by financial  
companies and even  
their conversations –  
they cannot imagine  
also I mean even normal  
economists and  
Communists joining the  
whole structure of



capitalism – even public  
capital eventually –  
actually I present a  
curation of cinema as  
real in fact life – and  
politics – that I meant  
the cinema is so  
Idealistic that it covers  
Mao better – my cinema  
I meant does just that  
modelling of politics –  
there aesthetics is  
politics – an example –

From in fact 2024 for  
three months in fact I

proposed a ruptural  
unity – that we will in  
fact organize a curated  
Maoist politics as May  
68 style 1-2-3-4 which  
means in fact that all  
aspects will be in  
Maoism – and that will  
be the mass line – which  
is then simply all night  
and the day which is so  
Lystean will be in fact  
the form of occupation  
and in fact development  
of simple daily life.

# Finale Grande

## I. Three Penny Contemporary with Ilaan's poet theatre

And so complex themes then organise the Three Penny which then is concentric worlds and parts which then means many different meanings with the poet Ilaan arguing it is a long meandering piece.

Intertwined  
temporalities – the  
process in 1921 was for  
Lenin to decry Stalin  
and Trotsky also joining  
it this then is covered in  
the period 1950 – 1980  
in a lot of conversations  
Fidel has with CPSU –  
such a history and then  
cut and intercut with  
images of women in sex  
today with Ilaan all of  
this is then  
fragmentation and  
Paris, the process of the

state controlled Moscow  
at one point under  
CPSU.

II. In fact then  
happiness

Fragmentation on the  
matter – cover a three  
penny when you walk by  
and talk – it covers the  
whole thing collapsing  
to avant-garde theatre  
and poetry with the  
ecological and cultural  
syntax of economics –  
we are then in one

world here – called  
surreal numbers – the  
meaning of history is  
rounded up with a  
movement of talks and  
phone calls.

We are billing. America  
rescues the Communists  
in their tragedy to a  
Notion – capital will  
then produce a syntax –  
it is now clear that  
Cuba, Algeria, Israel  
and China have won  
with India.

But Ilaan meanders on  
the possibility they all  
ask of the worlds of  
literary Grundrisse – the  
process is flowery in his  
mind.

A lot of montage –  
debates with Fidel and  
Che.

A lot of women sitting in  
a Cathedral – read it  
that way – just read it as  
American Idealism as

well – I mean that is read.

## Section III

### I. The Plot, Narrative, and Structure, of Themes – Protagonists and Dramas

In Cuba then Leon Trotsky is working on his papers, the pen and paper is fine, for laws



and Pashukanis, that he is forming in his intellect to understand the process of how the figure of the intellectual then in fact becomes important for the legal process quite automatically by the nature of the process and subject-matter which is joined by a use of logic. In fact then the process of mediations develops a crisis in his mind – is there not

Israel then meditates  
these days a problem of  
mediations between  
economics and culture  
or politics – there is  
many complex  
mediations one argues  
but the purity of  
reflection maintains  
happiness.

In another side of  
Stalin's government in  
fact the secret police is  
working on its files on  
Trotsky and Lenin,

Lenin who by now is  
despairing in the  
hospital in Algiers.

Matthew Derange, a  
black man is walking in  
Cuba, in search of Leon  
Trotsky and looking for  
him in different parts of  
Havana. And the  
problem of mediations  
is just that in fact the  
secret police points out  
in Stalin's Russia.

In fact then the process has many mediations in the way one is reflecting, and this then becomes a thesis – Alenette confirms in the 1950s and 60s. That the whole problem is just a confusion afterall, of What is to be Done?

In the whole mess of the process covered in the 1960s by Fidel, he kept reflecting on the lack of caring and personal

conversations between  
leaders of the Left. As if  
it were bureaucratic.

In the 1920s, then Lenin  
was leaving the college  
where he was meeting  
in tragedy of dying his  
friends – and in fact  
Trotsky meets – like a  
chance meeting, and  
passed a glance on his  
tragedy.

II. Intertwining the  
Plot, Narrative,

Structure and  
Thematic Levels and  
Protagonists – how  
in fact Ilaan is nota  
heroe, but a poet he  
declares to black  
accountants in a  
plantation in Algiers

In fact three movements  
which work as people in  
the process of work,  
labour and working  
class agitation, trade  
unionism and parties in  
fact even liberal social

democrats all over the spot and in fact there in one movement Stalin's secret police and Trotsky among the poor in Cuban fisheries and in fact the whole movement towards the process of Alexandra and Rosa, busy in Iran now searching for a hospital – this then means in fact coverage – the movement of Trotsky meets Frida then in old Havana –

and this then is covered in a newspaper in Tel Aviv and in fact reported by a man who then travels to South Italy where he meets a gangster – to catch in fact Milan, who is caught in Northern Rome.

III. Many Such  
Instances of  
Creative Patterns –  
Detour to Physics  
and Daily Life and



then to Mathematics  
– after all what are  
surreal numbers –  
are they important

So now a reflection in a  
photograph and then its  
cinematic montage then  
reflects fast-cutting of  
newspapers and jottings  
which then shift past  
the whole movement  
into a symphony being  
organised for in fact  
Marx and Paul in a  
debate with the Vatican

on listening to some  
Becho in fact to catch  
the rhythms – and this  
then is complex in fact  
in physics – what we  
can call how scientific  
the whole matter is –  
Milan is let off in Milan  
in fact.

Now then the process is  
free to discuss science –  
in fragmentation then  
and processes of infinity  
– the first reflection of a  
young mathematician

today is to cover the process of what is called applications of mathematics to say a aesthetic object – this is then the process of shapes and attraction between Ilaan and the women – such things like cigarettes and poetry is called surrealist and infinite in a mix with his French talking.

All of this intertwines –  
Ilaan catches a bus in  
Paris, and Trotsky  
moves to Algiers in a  
way to meet him and in  
fact a strike goes off in  
Spain's Madrid and then  
in a distant way the  
secret police in Stalin  
catch the Nazis and a  
working class riot goes  
off killing and maiming  
the policeman.

IV. We mean then lines  
joining and  
disjoining – that's a  
good mathematical  
application and just  
that he meant – a  
certain professor in  
black Arab  
Mozambique

In fact then that's the  
process – an incident  
here and there which  
joins and disjoins and  
forms a structure – that  
aleatory formalism is

then Trotsky who is walking in a port in Algiers and making it back to Cuba – and later Fidel encounters a book called simple introduction to mathematics and finds in it a simple meaning – belonging and that is all – that Marx means is science afterall – a set and elements belonging to it. Just that – forget inclusion that more difficult process of

belonging becoming  
mathematical and  
infinite in a process.

## V. Belonging

Just to belong,  
Alexandra meets Ilaan  
in Iran as he gets off the  
train – just that is Arab  
and Quran – only to be  
here, in this theological  
set.

## Section IV

Then of course a  
process of reflection  
Trotsky keeps walking  
alone in Cuba – in a  
sense, in a logic of  
sense then, the process  
which is about a surface  
of senses, which  
becomes the sensible  
process with then a  
metaphor of dialectics  
in it – the voice, the  
gaze – such film theory –  
which though is theory –



how in fact the voice in  
a film was about the  
artistic regime as well. I  
mean theory is  
theoretical practice –  
how to configure the  
many surfaces of  
cinema and realism  
which is then a theory  
of surfaces – that in fact  
we theorise the process  
into “infinite  
productions of  
concepts.” Like when in  
fact the surface  
becomes a sensation – it

means in fact theory is about the process of a configuration – like cinema, existentialism perhaps from Sartre, and even surfaces after surfaces intersecting like a novel, or literary practice.

We mean then – in fact that the sense then is in a certain reflection in South Israel, how in Palestine a mass of women were mourning,

which then produces a photographic image in Cuba. News after all.

Lenin was walking free in India recently and was smoking a cigarette. Many processes intertwine with Mao smoking and talking to his wife in a lane in Delhi somewhere poorer. In fact then processes of intertwining covers Red Book art I would like to

argue – now complexly  
view the piece – can it  
be understood – that the  
plot is just daily life,  
strung out and covered  
in detail then by  
theoretical manifestos.

## I. Surface – not depth

In fact then there is a  
single surface which  
then is about the  
surface not depth – it

means one the surface  
is the number of  
surfaces which become  
indiscernible – the  
process of surfaces and  
surfaces which form in  
intersections.

In the process of the  
whole movement – then  
comes surfaces of  
course – one movement  
then is the process of  
reflections in a car then  
in Madrid where Belano  
is busy counting his

money in a wallet and this then becomes so many intertwined plots – the process of reflections – in fact then in one moment Trotsky goes to Soviet Union and smokes and talk to the police. They arrested him and he walked in.

Many days later he came out and walked free, the CPSU is forming – 1950.

## II. System – of Surfaces

The of course the  
system of surfaces,  
which then is a many  
surfaces which intersect  
in a system of surfaces.  
It can be then cars  
passing by in a film.

Cover the surfaces of  
the history here being

documented – one  
surface of in fact cars in  
the world, another  
surface of companies in  
America coming up and  
many surfaces of  
criminals then in  
Pittsburgh and Dakota  
and even Newark which  
then organise a  
reflection on the  
process in Europe.  
Many small crimes.

### III. What is Theory?



Theory is just the process of a surface reading, not depth – it is just the process of even film theory, or film criticism, the recent set of works – theory as under-labourer, theory as subject, object and world, and the cinema criticism with Hyppolite – all of this is surjected to the theoretical practices.

# IV. Leibniz as philosophy meant to be changed to theory

So in fact theory is then  
a form like a concept  
which means Leibniz  
analyses space and  
indiscernibles and even  
compossible worlds and  
such works which make  
a monadology – all of  
this becomes a form of  
theory – “In fact the  
process of philosophy

has within it a process  
of theorising,  
theoretical practice, and  
theory.”

## Finale Conclusion

So I mean in fact three  
processes and their  
reflections in history –  
Stalin there and Trotsky  
in Cuba – many  
followers in the middle –  
and history continues –  
and processes of utopia

unfold recently – the  
many surfaces then are  
one process art regimes  
another – all of this is  
art – a woman seduces  
Ilaan and has sex.

## Section Concluding the Works



A woman then appears  
and she is in fact  
working on projects – a  
lot of legal work.

Sometimes we walk in  
processes of imitation –  
it can be called acting.

Reverence for  
Christianity, Judaism  
and the Quran in  
Economics

In many senses we were walking in a formal skirt and shirt of Burqa forms.

I. All of this self-reflects a fractal of a snowflake – a complex image of reflections of Arabic or Jewish even Christian life – that there can be a Arabic speaking of Truth

In fact then the process of Christian wealth, and a love for poverty is also the process of justice, which means in the Arabic sense a pronounced justice, and a more radical ethics, of in fact the truth, which also reveals a personal love for a woman or women in my case which then means just that process is truth and justice.

And so we idealise this – a woman then wears her ballet shoes, and a man is walking around in circles of ellipses and so many things are going on – a black woman Hallene is then also in the process – all of this Averroes calls ellipses in birds – like the movement then of ellipses.

## II. Paul and Epistle



And then to follow Paul,  
his divine descriptions  
of a boat, or even his  
explanations of  
economics, and simple  
appreciation of today's  
theological Jordan and  
Lebanon.

We mean that this  
simplicity that is in  
Christian faith, and  
Jewish Hebrew nature,  
and even Quranic  
Quartega y Ziet which is

about the square in one wall being also in fact related to organic squares which means in a set of references the process of pin-pointing the smaller elements of poverty, and smaller details of small shops “Aziz bucket shop” as I once argued, it all means is then to divine the higher columns of wealth and financialization, as in fact the process of

wealthiness which is reflected into cinema today and also creates a cinematic living life and earns a profit, and financial dynamics of transactions in lignes de fluit as it were. To idealise then is to follow poetry of finance – that woman Marinea who meets me, and is my lover who is in happiness.

And so in fact there is process, structure and events. See it then back and forth – cross-reference it perhaps – just reflect on the mirroring of three sections – Stalin there, Trotsky down there and middle sections of others and then develop contingent detours and walks, and runs and motorcycles and cars and roads.

It can then be a  
detective fiction – what  
does it mean to live?

III. Paul again as a  
Contemporary –  
reverence for  
Christianity

So what did I mean in  
this simple reverence –  
that in fact Paulinianism  
is the correct method  
for happiness and poor  
ethics both – the Arabic

process asserts its  
perfection – but is it  
always so?

In Spain as in Greece  
today, we find wealth  
and Christian classes  
perhaps but the Arabic  
Gospel pronounces a  
compromise with wealth  
asserted against poverty  
and the poor becoming  
Messianic.

In fact the Messianic  
truth is just in fact here

in Arab and India and  
Cuba – that we defend  
the poorest but in Cuba  
again – no expressions  
of wealth found perhaps  
as women are gliding in  
poetry to Institut  
Havana – in Algeria a  
compromise with  
poverty again. But no  
chance for that an Arab  
man laughs.

We seem to be in India,  
and the Arab world  
again – this simple

reverence of Paul – that man in tax collector's duty who found a simple vessel in Phillipia, north of Athens and divined it.

V. Economics – all its complex surfaces why it explains to me Paul and then of course the more radical Christ

Christ just means rejoice, and be friendship worth and



only drink beer and talk  
as an image of  
Christianity and Hebrew  
Judaism with in fact  
Quranic Ziets.

It just means Paul's  
news captures all the  
indices of what is finally  
in Quartega y Ziet - a  
photographic and  
cinematic life - spent by  
myself, Ilaan in a  
shopping mall and in a  
film hall, and with  
women on a staircase

with a light bluish sense of Prophecy because Bill Gates explains it is structured in a financial transaction in his computer – that Sony which then connects to in fact a square and triangle of complex formalisms of creativity in his sense of Trisquier Linux these days – “I only praise the creativity of society” he means.

V. Rain, the Quantity  
and its Critique in  
Nature of all this  
Creative Happiness in  
India and the Arab  
world and Israel

Now we are blessed  
with and the divine  
following of anti-  
capitalism – when  
creativity is in the pure  
state of Hebreuwaisne –  
he is trying to argue  
Stillstand – it just means  
in philology –

Still – stand

Read in a elipses –  
Tierra, landless  
peasants and tribals,  
and stand – their  
struggle with another  
elipses – tearing apart a  
normal reasoning of the  
wealth to –  
Capitalism in a limited  
fashion which is  
attacked by a minister.

Now in fact the landless  
are winning, and Paul is  
busy dancing in his  
monastery – that we  
follow epistle over  
economics perhaps.

Just then a dance in  
history – just then our  
chance – what does it  
mean as Incontinence  
shines through the  
ballet – another way of  
reading this in a lexicon  
–

Part I – About Trotsky  
and daily life.

Part II – About Borges  
and Quantismo fisica

So then Ilaan and his  
Quantismo fisica and  
surreal numbers in art a  
biography.

And militants and their  
periods in ships and

universities – reading  
Pashukanis or Korsche.

CPSU working away.

Mao, it meant that long  
history of loneliness.

Remarks –

And so the ballet then  
reads this as,

First a question, without  
an answer,

Then an answer,  
Eliptical poems,  
Bodies intersecting,  
Prophets are born  
Israel claims.